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matter and the pursuit of productive occupations in school, morals and manners, obedience, marking of pupils, etc.; while also discussing the more complex problems of gradation and promotion of pupils, departmental teaching, the course of study, the freedom of the teacher, judging results of teaching, teachers' meetings, and so on.

The book as a whole is of interest chiefly to those who are exercising, or who expect to exercise, supervisory or administrative functions. The first five chapters, however, are of general interest to every teacher. They treat of the life and spirit of the school, of its morale and conventions, and of the problem of the individual child. But these chapters are of most significance in the development of a point of view which controls the discussions of the later chapters which deal with the whole technique of school organization and administration. Education is viewed as having not only a psychological basis, but also a sociological one. Too much stress has been laid upon the psychological aspect to the neglect of the sociological. The single pupil is not a school at all. And the process which involves only a single teacher and a single pupil is not one which serves the true function of education. The function of the school is to train youth to social efficiency. This can be done only in a social setting. Yet social efficiency cannot be separated from individual development.

There are two fundamental ideas which, without thrusting them upon you obtrusively, the author never lets you forget. In the light of these two ideas everything must be interpreted and judged, whether it pertain to the work of teaching proper or whether it be a matter of the machinery of school organization. These two ideas may be stated as follows: (1) The school exists not for its own sake or that of the system, but for the sake of the child and for society, and every detail of organization must be subordinate and relative and relevant to the proper end of the school; and (2) the spiritual aspect of the school is the highest, to which all material equipment, all machinery of organization, and all set results are subordinate. To quote the author's own words: "The great danger of organized education is the tendency to produce that similarity of product which indicates machine make." That is, there is danger of setting up a standard from the point of view of the system, rather than from the more internal and vital point of view of the needs of society and the nature of the child.

This book, it seems to me, is one of the significant educational contributions of the year. What makes it significant is in large part the rare combination of philosophic insight with a wealth of practical experience.

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English Studies in Interpretation and Composition for High Schools. By M. S. WOODLEY and O. I. WOODLEY. New York: The Macmillan Co., 1906. Pp. xxviii+331.

Woodley's *English Studies in Interpretation and Composition*, as its title shows, is another of the books which correlate literature and composition. The course recommended in *English Masterpieces* is outlined in the first few pages,

and the authors state that in their selection of readings they have aimed "to cover the whole range of human emotions." Those for the first year are narrative and descriptive; for the second year, expository and argumentative. The selections for the third and fourth years are miscellaneous, covering the four forms of discourse dealt with in the first and second years.

The authors believe that in the study of literature the aim should be, not merely to develop the power to read for information, but to awaken the language-sense and to make the student sensitive to literary excellence, and capable of emotional response to whatever purpose the writer may have. In this connection the book offers one suggestion which many teachers of English would do well to heed: "It is better to leave a piece of literature while pupils are still interested, even though they may not understand every word, than to continue the study until they grow tired of the selection and lose interest and pleasure in it. There is often danger of spending too much rather than too little time on a selection; but, on the other hand, it should not be skimmed over carelessly without obtaining any real result from the study."

The several points already mentioned have to do with the study of literature on the passive or receptive side. But the authors of this work recognize the fact that the subject has also an active side, and insist that the student should read masterpieces not only for the matter they contain, but for the literary methods they exemplify. He must look to literature for methods to be used in his own composition, and must read to discover a writer's method in order to improve his own.

The authors of this volume realize that the best way to teach composition is to organize a body of selections from literature so that from them may be learned the principles of composition. This organization has been worked out in the book in the treatment of the paragraph, the sentence, and figures of speech, but is merely recommended in attacking the larger questions of composition, such as the development of the theme, and the handling of the four forms of discourse—narration, description, exposition, and argument.

In the treatment of matters of style, in Part III, there is a very interesting correlation of literature and composition. There are gathered several parallel descriptions, or accounts of the same event, by different authors, to be studied for difference of method. We have two accounts of the Battle of Waterloo—one from Hugo's *Les Misérables* and the other from Byron's *Childe Harold*; three descriptions of Niagara—one by a manufacturer, another from Dickens' *American Notes*, and a third by the poet Brainard; two accounts of the Battle of Quebec—one by Parkman and one by Bancroft. These are only a few illustrations of the most excellent material found in Part III. In fact, the comparative study suggested here is the really interesting feature of the book.

Parts I and II, which deal with the rhetorical side of composition, reverse the order of the older rhetorics and have the following arrangement: (1) the theme; (2) the paragraph; (3) the sentence; (4) the word. The treatment of each of these subdivisions is quite conventional. The paragraph is discussed under the usual headings: unity, variety, coherence, and emphasis; the sentence under the following outline: (1) kind of sentence—periodic, loose, and balanced; (2) the interrogative, imperative, and exclamatory sentence used with rhetorical effect; (3) correctness, variety, unity, coherence, and emphasis in the

sentence. Under the subject of "Words" are considered synonyms, antonyms, long and short words, general and specific words, improprieties.

The illustrative matter for Parts I and II is, of course, taken from literature. Extracts from masterpieces have long been used to illustrate the principles of paragraph- and sentence-building and the use of the word. The really new step taken by some of the later works on composition and rhetoric is to extend the same method to theme-building.

The book we are reviewing has made an advance upon the older rhetorics in recommending this large correlation in English study, though it has itself in general failed to develop the plan except along lines already worked out.

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Every Day Ethics. By ELLA LYMAN CABOT. Preface by DR. WILLIAM T. HARRIS. New York: Henry Holt & Co., 1906. Pp. xiv+439.

This book is a distinct contribution to both the science and the art of ethical instruction. The tendency of one set of writers on moral training has been to dwell upon the various types of ethical theory and the contributions to the philosophy of ethics which have been made by different masters of the subject. The tendency of another class of writers on moral instruction has been to select the various virtues already accepted as important to a good character, and make a pedagogic scale of them by which to determine which sorts of moral action belonged more specifically to one and which to another age of youthful development, and thus guide teachers in choice of material. The tendency of still another class of writers on moral instruction has been to collect and publish varied subject-matter of biography, anecdote, and literature, by which to illustrate the commonly accepted virtues as shown in useful and noble conduct. Mrs. Cabot gives her book a new "center of gravity" in ethics, plainly and insistently expounded and illustrated throughout the whole treatment of her theme. She plants herself frankly upon the theory of "interest" in education which is revolutionizing many courses of study in our schools; the theory that, "if you are interested in anything, you are so far interested in ethics;" that "interest is the seed" out of which the "root of purpose" can alone grow; and that "the moral life is the one in which we carry out our purpose." The difference between various interests in their inherent quality, as judged by their relation to the needs and progress of society, Mrs. Cabot makes of less importance in the personal study and practice of ethics than the vital strength of the interest to the personal consciousness. Every interest, from that of golf to that of art or social service, must, she thinks, develop certain virtues, such as "patience, industry, concentration, perseverance, pluck, self-sacrifice." "Goodness is fitness for a purpose," she declares, and the "pursuit of a purpose" is the "characteristic of the moral life." Each one's "own purpose is unique" and for him of the utmost importance. In analyzing this matter of purpose, Mrs. Cabot distinguishes between a "bad act, or one the consequences of which are disastrous," and a "sinful act, or one which the doer knows to be wrong." "Virtue is loyalty to a purpose held to with alert intelligence, steered away from blinded impulse on the one side and